

The Characteristics of Advertising in Blurbs of Arabic and English novels

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Abstract

The paper is concerned with a linguistic analysis of the blurbs, used in advertising English and Arabic novels. A blurb is an advertising persuasive text, written on the back cover of a book. Blurbs of selected novels are chosen as representative examples. The selected blurbs belong to two languages, Arabic and English. The paper aims at studying the linguistic features that are characteristic of blurbs as advertising texts and making a sort of comparison between English blurbs and Arabic ones. A linguistic analysis on four levels is presented. Blurbs are tackled from the point of view of four linguistic disciplines that are phonology, syntax, semantics and discourse analysis. A reference is made to the linguistic features of the register of advertising, in general, not only blurbs for the sake of comparison. The paper reaches the following conclusions: blurbs of novels are classified as advertising texts, as they adhere to the linguistic strategies of persuasion; blurbs' abundant use of superlative constructions and long sentences but rare use of colloquial vocabulary items are points which differentiate blurbs from other advertising texts; and English and Arabic blurbs use the same persuasive strategies, like use of complimentary words, meaning manipulation, repetition ... etc.

Key Words: advertising texts, blurb, novel, English, Arabic.

1. Introduction

A blurb is a brief piece of writing, used in advertising a book in any field of knowledge. The classical example is the quotation that is written on the cover of a bestselling novel which reads “absolutely thrilling.” In this way, blurbs are designed to arouse interest in the book (the novel in this example) and attract the audience's attention to works of people who have just begun their ways in their fields.

Throughout the paper, the word "blurb" is used to refer to a text, advertising a novel (Arabic or English). What is striking about a blurb is its effective, persuasive and advertising language that needs to be studied through the application of the scientific methods of linguistics. Linguistically speaking, the persuasive language of blurbs can be attributed to the use of sound effects, careful choice of the words, the way of relating the words to each other to build sentences and the way of linking the sentences to form coherent texts. A blurb has a high proportion of complimentary words and phrases. These are what Verdonk (2002:8) calls loaded vocabulary choices whose function is to persuade the reader of the work's excellence. Concerning the sentences, most of them use what is called by Verdonk (ibid: 9) the forceful or the additive style inside sentences. As a result, the careful choice of the words and the way of building the sentences make the language of blurbs persuasive and the idea of the writer convincing. Concerning the super-sentence level, sentences are linked to each other in a way that makes the blurb a list of assertive statements that cannot be refuted. This is because there is no use of sentence linkers that structure an argument between each sentence and the sentences before and after it (ibid.).

In the next pages, a linguistic analysis of blurbs from the viewpoint of four levels is presented. These levels are phonology, syntax, semantics and discourse analysis.

2. Phonological Account

The use of sound effects in advertising texts is not random, but they are used in a way that makes the language of such texts memorable. Consequently, stressed and unstressed syllables are patterned in a way that creates rhythm and phonemes in a way that creates rhyme, alliteration, assonance and other sound effects (Cook, 1994: 163). The aesthetic effect of these devices can help embedding the advertising message deep in the psyche of the audience.

As far as blurbs are concerned, use of sound effects is a characteristic feature. It can be exemplified in Arabic and English blurbs.

Alliteration is exemplified in:

presently professor of English at Cornell university (*Tess of the d' Urbervilles* by Thomas Hardy, 1965)

There is alliteration, as there is repetition of the /p/ sound in the two successive words "presently professor."

ملوك الرمال لعلي بدر، (2009) . . . و رؤياه الفكرية المثقلة بالفكر و الفلسفة

The Arabic 'fa'a' sound appears in two successive words, so the extract exemplifies use of alliteration in Arabic blurbs.

Examples of assonance are:

"... maneuvering and surprising turns of evidence and at the same time a mystery, sometimes altogether richer and deeper" (Snow Falling on Cedars David Guterson, 1995)

The two words "richer and deeper" exemplify assonance, as they end with the same sound.

... الدرية المتجددة المتسللة بهدوء الى كون السماء و الماء (وتار القصب لمحسن الموسوي، 1990)

exemplify use of assonance, as they end with the same sound. الماء و السماء

Rhyming words can, also, be found in blurbs, like "...of ripe strawberries memories of a charmed love affair." (*Snow Falling on Cedars* by David Guterson, 1995)

و سنذكر كيف بدأت الحكاية و كيف سار في طريق الغواية، سنذكرها كلها من البداية الى النهاية ... و لو اطلع عليها البشر لكانت عبرة لمن اعتبر. (حديث الشيخ لداود سلمان العبيدي، 1970)

3. Syntactic Account

Under this heading, some remarkable linguistic phenomena are tackled.

3.1 Ellipsis of Sentence Elements

Omission of essential sentence elements, like the verb and the subject can be seen in advertising texts. It is employed for two reasons: making the advertising text memorable and involving the reader in recovering the elided linguistic elements. Concerning the use of ellipsis in blurbs, Gea Valor (2005: 56) comments that blurbs make use of elliptical syntactic patterns, especially minor sentences (sentences with no verb), in order to attract the reader's attention, imitate real speech, establish proximity with the audience and give an allusion of shared knowledge and history (ibid.). "Luminous ... (dots in the original) a beautifully assured and full-bodied novel" (*Snow Falling on Cedars* by David Guterson, 1995) is an extract from an English blurb in which ellipsis of 'verb to be' is exemplified. In Arabic blurbs, this phenomenon cannot be detected, as the Arabic language does have an equivalent of 'verb to be.'

Another characteristic elliptical pattern of English blurbs is subject deletion (the book, the story, the author). This can be exemplified in "... (dots in the original) a political document of the first importance" (*A Passage to India* E. M. Foster, 1952), where the dots indicate the elided subject.

3.2 Types and forms of Sentences

With regard to the simplicity or complexity of the sentences used in advertising texts, simple and short sentences are preferred, as readers lose interest in reading complex sentences (Mirabela and Ariana, 2010: 185). On the contrast, blurbs of novels use complex, compound and long sentences, and this is exemplified in the extract from the English blurb:

Jean Rhys's reputation was made upon the publication of this passionate and heartbreaking novel, in which she brings into the light one of the fiction's most mysterious characters: the mad woman in the attic from Charlotte Bronte's *Jane Eyre* (*Wide Sargasso Sea* by Jean Rhys, 1966).

The Arabic blurb exemplifies the use of long sentences: علي بدر روائي بالغ التميز سواء في قدرته على فتح آفاق جديدة للرواية وإلحاحه على فهم الرواية بوصفها بحثاً موضوعياً عن حقيقة ما أو شخصية أو ظاهرة دالة. (ملوك الرمال لعلي بدر، 2009)

Concerning the form of sentences, Woods (2006: 26-28) comments that imperative sentences are widely used in advertising texts. The underlying meaning of all the advertising texts is "buy this product", and the use of an imperative sentence form reinforces the underlying message. Interrogative sentences or questions are other syntactic constructions, favored in advertising texts. They are described as rhetorical questions, as they are not expected to receive an answer. Like the imperatives, interrogatives are employed for specific effects (ibid.).

In the case of blurbs, Gea Valor (2005: 56) admits that by means of the imperative, the persuasive function of the blurb becomes clear since it is used to address the potential buyer directly. He adds that the imperative form is

understood as an invitation or recommendation, not as a command or an imposition (ibid.). Use of imperative sentence forms is exemplified in:

Steel yourself for a gripping tale of obsession, madness and fear(*Land of the Living*, by Nicci French, 2008) (cited in Gea Valor, ibid.).

اقرأوا هذه الرواية بحب فإنها ستظل مثيرة للانتباه و الجدل لسنوات قادمة (بنفسج مكنون لمحمد احمد العلي، 2001)

Similarly, rhetorical questions are employed for an effect. According to Brierley (1995) (cited in Gea Valor, 2005: 60), rhetorical questions, containing key elements of the plot or argument are used for arousing the curiosity of the readers and involving them (ibid.). In the data of the study, the use of rhetorical questions is exemplified in an Arabic blurb:

ترى هل سحرته جنية الهور سلمى؟ أم انه أسير القصة الذهبية التي ترتقي بالكلمات طلسماتاً شديد الغرابة و التعقيد؟ (وتار القصب لمحسن الموسوي، 1990)

In addition to what is mentioned, imperative and interrogative sentences fulfill another function that is they are linguistic means of creating a friendly relationship with readers, and this is one of the persuasive strategies, giving the impression that the advertiser is a friend who seeks the interest of his audience and tells them to buy the product or the novel for their own benefit.

3.3 Use of Additive Style

According to Verdonk (2002: 9), blurbs employ a persuasive device that is called the additive or the forceful style inside sentences. He defines this linguistic term as the use of coordinating conjunctions like "and" and "or" and commas inside sentences, commenting that when items are listed and linked by a comma or a coordinating conjunction, the result is a persuasive effect. This is because the separate elements are more highlighted, and, consequently, the idea of the writer is reinforced (ibid.).

Blurbs exemplify use of additive style as in the following extracts:

Jean Rhys's reputation was made upon the publication of this passionate and heartbreaking novel... A sensual and protected young woman...grows up... She is sold to the coldhearted and prideful (*Wide Sargasso Sea* by Jean Rhys, 1966).

The use of conjunctions in the Arabic blurb is exemplified in the extract: علي بدر روائي بالغ التميز سواء في قدرته على فتح آفاق جديدة للرواية و إبحاره على ... عن حقيقة ما أو ظاهرة دالة... لقد شاقني عالم روايات علي بدر الفريد و كتابته المرهفة. (ملوك الرمال لعلي بدر، 2009)

Not only "and, و" are used but also "or, أو, أم, " .

men and women still ... remain separate in different rooms, different houses or even different worlds (cited in Verdonk, 2002: 9).

و إبحاره على فهم الرواية بوصفها بحثاً حقيقياً عن حقيقة ما أو شخصية أو ظاهرة دالة. و لقد لفتت رواياته الانتباه إليها سواء بتقنياتها أم بموضوعها. (ملوك الرمال لعلي بدر، 2009)

Use of commas is exemplified in the following extracts:

Hemingway wrote in short, declarative sentences and was known for his tough, terse prose (*A Farewell to Arms* by Ernest Hemingway, 1957).

لتحليل أيضاً على موروث سومري يطل على عالم الهور المكشوف للشمس و المتخفي بين القصب و المتجلي للدربة القديمة في فك الألغاز. (اوتار القصب لمحسن الموسوي، 1990)

4. Semantic Account

Under this heading, certain semantic phenomena are tackled.

4.1 Use of Descriptive Words

Woods (2006:20-22) says that descriptive words are heavily used in advertising texts in order to emphasise the uniqueness of the product. For this reason, these texts contain a high proportion of adjectives and adverbs. Adjectives,

like new, beautiful, better, free, good, great, clean and light are used to build multiple layers of description, and they are employed by advertisers to make their promotions stand out. Adverbs, like smoothly and softly embellish or strengthen the status, described by the verb (ibid.).

What is special to use of adjectives in Arabic advertising texts is use of what Dyer (1982:150) (cited in Gully, 1997: 3) calls adjectival compounds, like سهل الصيانة، سهل الذوبان، سهل الاستخدام، whose function is to give uniqueness, vigor and impact to the advertising message (ibid: 2-3).

Concerning the use of descriptive words in blurbs, Verdonk (2002: 8) says that in blurbs, there is an intensive use of adjectives and adverbs. The same view is held by Gea Valor (2005: 52) who comments that adverbs and positive evaluative adjectives are abundantly used to praise the book and the author. This opinion is reflected in the data of the analysis. In the English blurb of *Wide Sargasso Sea* by Jean Rhys (1966), there is a use of the adjectives 'passionate and heartbreaking' to describe the novel; the adjectives 'mysterious and mad' describe the central character of the novel. Other adjectives, like sensual, protected, young, excessive, nihilistic, stylistic, moody, formal, memorable and hallucinatory are used in the same blurb.

The Arabic blurb of (2009) *ملوك الرمال لعلي بدر* uses the adjectival construction " " المرفهة، المثقلة بالفكر و الفلسفة to describe the novelist. بالغ التمييز 'إنسانية فادحة الثراء'. Other adjectives and adjectival constructions, like السردى، دالة، جديدة، موضوعياً، عميقاً، الحوارية الخلاقة are other examples of descriptive words in the same Arabic blurb. The two blurbs reflect the use of complimentary words by using descriptive words to praise the novelist and his style of writing. The characters of the novels are described in a way that arouses the curiosity of the reader to know more about them.

4.2 Use of Words for Comparison

Goddard (2001: 103-104) says that advertisers tend to use comparative construction in order to compare their products with other ones. Use of comparative constructions can be exemplified in Arabic and English advertising texts: 'X washes whiter than Y' and "داز يغسل أكثر بياضاً"

Concerning the use of comparative construction in blurbs, it can be said that comparative constructions are rare in blurbs, as only one example is found in the data of analysis "maneuvering and surprising turns of evidence and at the same time a mystery, sometimes altogether richer and deeper." (*Snow Falling on Cedars* by David Guterson, 1995) Instead, superlative constructions are abundantly used. Gea Valor (2005: 52) says that superlative constructions are used in blurbs in praising the book and its author. This can be exemplified in:

William Golding's first novel ... one of the most celebrated and widely read works of modern fiction. (*Lord of the Flies* by William Golding, 1987)

روح يقبض على لحظة لتفجر في حياة الفرد، كما في مسارات الجماعة في إرقى تجلياتها و إسمى تكويناتها (كتاب ياسمين لشاكر الانباري، 2000)

Gea Valor (2005:54) says that the force of the superlative in English may be toned down by means of the modal adverb 'probably' or the construction 'one of+ superlative'. According to Díez Arroyo (1998: 248) (cited in *ibid.*), blurbers use this method in order to convey modesty and gain believability from the audience (*ibid.*). The following extract exemplifies what is said:

Publication of *The Sun Also Rises* and *A Farewell to Arms* immediately established Ernest Hemingway as one of the greatest literary lights of the twentieth century (*A Farewell to Arms* by Ernest Hemingway, 1957).

4.3 Use of Synonymous Words

Aitchison (1999: 146) states that one of characteristics of the advertising language is that important words are backed up with near synonyms, like earthy, primitive; cool, refreshing; wholesome, natural (ibid.).

Gully (1997: 26) notices that Arabic advertising texts employ the technique of using partially synonymous and similarly sounding nouns that are placed approximately: خير رفيق و صديق لكل افراد الاسرة: (ibid.).

As a conclusion, the English and Arabic marketing or advertising texts use the same strategy of listing synonymous terms in order to emphasise the quality of the advertised product.

English and Arabic blurbs reflect the use of synonymy:

Antoinette Cosway grows up in the lush, the natural world. (*Wide Sargasso Sea* by Jean Rhys, 1999)

وضع الكاتب العالم السردى كله على الحافة الفاصلة بين الحلم و الواقع و بين الوهم و الحقيقة. (ملوك الرمال علي بدر، 2009)

الواقع و الحقيقة are synonymous terms, and the same is true of الحلم و الوهم.

4.4 Use of Contradictory Words

Woods (2006: 18) refers to two advertising texts that read 'freshly frozen peas' and 'freshly frozen chickens'? The two texts have the contradictory terms 'fresh and frozen'. Verdonk (2002:9) sheds light on the use of contradictory terms or juxtaposition in blurbs, arguing that juxtaposition is employed for making the elements of a phrase prominent. 'Characters who touch us deeply, evoking terror and laughter' is an example in which 'terror' and 'laughter' are juxtaposed (ibid.).

Davis (1994) (cited in Marciulioniene, 2005:64-65) uses the term 'sets of oppositions' to refer to two contrasting or contradictory terms, used together in blurbs. For Davis(1994), these oppositions reveal the versatility of the author and imply the novel's universality and its possible attractiveness to a wide range of readers. Through analysis, Marciulioniene(ibid.) distinguishes eight categories of the sets of oppositions: oppositions of positive and negative, like good and evil; oppositions of reason and sense, like the mind and heart; oppositions of 'now and then, like the old and the new world; oppositions of inside and outside, like the outward conflict is a mirror for a man's conflict with himself; opposition of male and female, like men and women; oppositions of single and multiple, like nations and the individual; oppositions of path and goal, like although Ulysses is difficult, it is rewarding; oppositions of 4 natural elements, like land and sea. Through the analysis of the data, the researcher provides these examples:

A story of love and pain, of loyalty and desertion, ***A Farewell to Arms***. 'Love and pain', 'loyalty and desertion' are oppositions of positive and negative. (***A Farewell to Arms*** by Ernest Hemingway, 1957)

و تنبني حكاية المتن على اخرى للنورس الذي يسعى للتحرر، لتحليل ايضاً على موروث سومري يطل على عالم الهور المكشوف للشمس، المتخفي بين القصب، المتجلي للدبة القديمة في فك الالغاز، الدبة المتجددة في المعرفة المتسللة بهدوء الى كون الماء و السماء، الهور والمدينة لتبقى الحكاية في حركة مستمرة من الاشتباك و الانفراج. (وتار القصب لمحسن الموسوي، 1990)

المتخفي و المكشوف is an opposition of 'inside and outside.'

المتجددة و القديمة is an opposition of 'now and then.'

الماء و السماء is an opposition of '4 natural elements.'

الاشتباك و الانفراج is an opposition of 'goal and path.'

4.5 Use of Idioms and Collocations

Bruthiaux (1996, 98) argues that idioms appear to be inserted in advertising texts not for specifying verifiable circumstances but for a desire to appeal subjectively to a shared context (ibid.). Concerning the use of colloquial idiomatic expressions, this can be seen in the Arabic advertising texts. The study of Gully

(1997: 20-21) highlights this issue. He argues that Arab advertisers use idiomatic expressions from the colloquial Arabic in order to enter the daily world of the audience. Another reason is that colloquial idiomatic expressions are loaded with meanings that words of the standard Arabic may not convey (ibid.). Use of idioms in blurbs is exemplified in:

E. M. Foster, at any rate, detected a peculiar symmetry in the novel. (*The Ambassadors* by Ernest Hemingway, 1973)

قصة شاب عابد زاهد ... كان الشيخ أبو الحسن الوراق يرى فيه مثال الورع و انه من جملة السبعة الذين يظلمهم الله تحت ظله يوم لا ظل إلا ظله. (حديث الشيخ لداود سلمان العبيدي، 1970)

Use of colloquial idioms may not be found in blurbs, as no example in the data of the analysis reflects the use of such idioms.

Brauthix (1996: 93-112) distinguishes two types of collocation that are lexical and structural collocation. First, he introduces the term lexical collocation that can be defined as recurring combinations of content words such as nouns, adjectives, verbs, and adverbs, normally containing no prepositions, infinitives, or clauses (Benson, Benson, & Ilson, 1986) (cited in ibid: 97). Examples of lexical collocations are 'sparklingly clean' (used in an ad for apartment) and 'lose weight and earn money' (used in an ad for job). Structural collocation in advertising texts is exemplified in the structural necessity of collocating definite and indefinite articles with nouns (ibid.).

Concerning the use of collocation in blurbs, Marciulioniene (2005: 65- 66) says that the collocation of the adjective "new" with nouns is prevalent in blurbs (ibid.). The analysis of the data provides the following examples:

A Farewell to Arms, written when he was 30 years old, represents a new romanticism for Hemingway. (*A Farewell to Arms* by Ernest Hemingway, 1957)

الاشجار و الريح تجربة جديدة في المعمار الفني الروائي العراقي. (الاشجار و الريح لعبد الرزاق المطلبي، 1971)

Uniqueness expressions can also collocate with the nouns in blurbs. A majority of these collocations, nearly 70% of them, are adjectives. Adjectives such as original, unique and unequalled indicate uniqueness. Less frequently used adjectives are the following: exceptional, incomparable, different, matchless, unmatched, unlike, and unusual. Examples are provided by the following extracts:

"Singer writes with a love and passion unequalled in contemporary fiction." "Jane Bowles is an absolutely original literary voice — there is no other writer like her." "Six strange tales each stamped by the unique storytelling hallmark of its famous author" Marciulioniene (2005: 66). Equivalentents of such expressions can be detected in Arabic blurbs:

عندما أصدرت دار العودة رواية الربيعي الأولى أثارت انتباهاً غير اعتيادي من قبل النقاد العراقيين. (الانهار لعبد الرحمن مجيد الربيعي، 1974)

لقد شاقني (عالم روايات علي بدر) الفريد (ملوك الرمال لعلي بدر، 2009)

It can be seen that adjectives are the main encoders of the descriptive evaluation in blurbs, and the highly value-added language of blurbs is marked by use of adjectives.

Concerning structural collocation, the paper is concerned only with examining the collocation of the definite article with nouns that refer to the novel or the novelist, like author, writer, novel... etc. Such a use of the article has a special importance, as it emphasises the presupposition that the novelist or his novel has already been famous. This is exemplified in the following extracts:

E. M. Foster, at any rate, detected a peculiar symmetry in the novel. (*The Ambassadors* by Ernest Hemingway, 1973)

في هذه الرواية نجد البحث عن المصير الانساني ... في هذه الرواية تتحول الملاحقة الى رمز... و لكن مشكلة الموقف في هذه الرواية (تلك الشمس كنت احبها لعبد الستار ناصر، 1971).

5. Discoursal Account

Under this account, light is shed on certain discoursal notions.

5.1 The Notion of Power

Fairclough (1994) (cited in Gea Valor, 2005: 61) clarifies what is meant by the notion of power in the advertising language, saying that advertisers exercise power over their audience in that they can determine what is included and excluded and how events are represented in the advertising text. In the case of blurbs, publishers seek to send only one message to the reader that is the novel has many qualities, and the author is a good writer. For this reason, blurbers expose their readers to positive evaluation of the novel, and they do not quote negative criticism (ibid.).

5.2 The Notion of Manipulation

The notion of manipulation can refer to meaning manipulation, and it is a key term in any discussion of the advertising register. Examples of meaning manipulation can be seen in the figurative use of language, like simile, metaphor, metonymy...etc.

Simile is exemplified in: For on San Piedro, memory grows as thickly as cedar trees. (*Snow Falling on Cedars* by David Guterson, 1995)

Memory is compared to cedar trees by using 'as'

في هذه الرواية نجد البحث عن المصير الانساني يتشكل من مواقف للاشياء المحيطة بالبطل و من انعكاساتها الداخلية فيه مما تصنع الملاحقة الداخلية و الخارجية و كأنها ملاحقة لعالم مهموم ملغم ... ان أبرز ما يميز هذه الرواية هو أنها تتدفق كشلال مستمر داخل بحرنا.
(تلك)

الشمس كنت احبها لعبد الستار ناصر، (1971).

Use of كان and كاف التشبيه are examples of simile.

Like other advertising texts, blurbs use metaphors as in the extracts:

Miss Rhys has us traveling under Antoinette's skin. It is an eerie and memorable trip. (*Wide Sargasso Sea* by Jean Rhys, 1966)

In this extract, the novelist's portrayal of the character is compared to traveling.

هذه الرواية ... حبلتي بشخص يولدون على مرتفع يصبح فيه البوح خلاصاً من احتقانات الماضي و تراكماته. (صعود الى سيحان لسامي مهدي، 1987)

The metaphor can be found in the comparison of the novel to a pregnant woman.

Blurbs contain instances of metonymy, as in the extracts:

و ظلل خجلي و جعله يتشاءب عن غفلة حدقت بأفكاري الدائم بأنني لن اسمع لساني يتحدث مع امرأة في يوم ما. (اليوم الاخير لكتابة الفردوس لعلي لفتة، 2002)

The Arabic extract of the blurb is written by the novelist himself and not by a critic or publisher. He chooses his tongue to stand for his personal figure.

Manipulation is not limited to level of meaning, but it extends to the level of discourse. Verdonk (2002: 9) refers to a way of manipulating the level of discourse in blurbs. He argues that blurbs have no sentence linkers, like 'therefore,' 'because' and 'seeing that,' as these linkers normally structure an argument; on the other

hand, the absence of linkers makes blurbs a mere list of assertive statements that are difficult to defeat (ibid.). This is exemplified in English and Arabic blurbs:

Ernest Hemingway did more to change the style of English prose than any other writer in the twentieth century, and for his efforts he was awarded the Noble Prize for Literature in 1954. Hemingway wrote in short, declarative sentences and was known for his tough, terse prose. Publication of *The Sun Also Rises* and *A Farewell to Arms* immediately established Ernest Hemingway as one of the greatest literary lights of the twentieth century. (*A Farewell to Arms* by Ernest Hemingway, 1957)

In this extract, no sentence linker is used to link the one of the three sentences with a sentence before or after it.

In Arabic blurbs, there is no use of لهذا السبب، لذلك، which are the sentence linkers in the Arabic language. The extract exemplifies what is said:

إننا نجد في كلمات خالد و حروفه اللاهثة ثمة نزيف جراح عميقة و ثمة ألم و كآبة يبرقعهما عن الحياة نسيج كل ما فيه رقة و احساس. و بين هذا الجو يطل علينا اديبنا الشاب حاملاً أحزانه و أفراحه تائهاً يبحث عن الحياة التي يريدتها متعباً انهكته دروب الضنى و الاسى و هو في هذه الحال يرسم لنا ما يرسم من ظلال و ألوان مفجراً كلماته مبعثراً إياها على الورق حية نابضة تسيل حيوية و روعة. (عينان بلا لون خالد الحلبي، 1964)

5.3 The Notion of Persuasion

The account on persuasion entails shedding light on the use of repetition:

5.3.1 Use of Repetition

Repetition is the frequent mention of the product, and it can be considered as the first law of persuasion and an effective technique that is characteristic of all advertising texts. In this way, repetition may increase the probability of buying the product (Brown, 1967: 333-339).

Repetition is at work in blurbs when the blurber repeats the name of the novelist or his novel throughout the blurb. This is true of the blurbs of *Wide Sargasso Sea* by Jean Rhys (1999) and *المسامير* by Kadoom Areebi Al-Abood (2003), respectively.

Jean Rhys's reputation was made upon the publication of this passionate and heartbreaking novel... In this bestselling novel Rhys portrays a society so driven by hatred... Miss Rhys has us traveling under Antoinette's skin... Norton now has all of Jean Rhys's fiction.

The blurb of *المسامير* by Kadoom Areebi Al-Abood (2003) repeats the name of the novel many times.

لم يكن أحمد في المسامير يدري ماذا يفعل... و قد تحولت كل الوجوه الأدمية عنده الى مسامير تدق في جمجمته... أحمد في المسامير لم يكن بطلاً فردياً يتعايش مع المجهول... رواية "المسامير" تشكل ضرباً من الكتابة الروائية المعادلة لليأس... لكنه لم يستطيع أن يحقق أحلامه لأن المسامير ظلت تدق في جمجمته.

6. Conclusions

1. Blurbs of novels can seem on the border between literature and advertisements. However, they are classified as advertising texts, as they adhere to the linguistic strategies of power, manipulation and persuasion.
2. There are similarities and differences between blurbs and other advertising texts. Blurbs are similar to other advertising texts in the use of sound effects, ellipsis of some sentence elements, imperative and interrogative sentences, coordinating conjunctions inside sentences, use of descriptive complimentary words, synonymous terms, contradictory words, idioms and collocations, power, manipulation and persuasion strategies. More than two examples of each are found in the data.
3. Blurbs differ from other advertising texts in that they do not normally contain short and simple sentences, superlative constructions and informal idiomatic expressions. Instead, blurbs use long and complex sentences, and make an extensive use of superlative constructions and formal idiomatic expressions.
4. From an analysis, extending on four linguistic levels, it can be concluded that Arab and English writers of blurbs use the same strategies of advertising, like the use of descriptive words, language manipulation...etc. This can be attributed to the fact that blurbs in both of the languages have the same advertising intention.

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خصائص الاعلان في النبذ التعريفية لروايات عربية وانكليزية

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الخلاصة

عُني البحث بإجراء تحليل لغوي للنبذ التعريفية التي تحتل غلاف الرواية الخلفي و تُعرف النبذ التعريفية على إنها نصوص اعلانية تقدم الكتب الى قرائها. ان هذه النصوص قد تحتل الغلاف الخلفي لاي كتاب لكن البحث اهتم حصراً بدراسة النصوص الاعلانية التي تروج للروايات العربية والانكليزية. يهدف البحث الى دراسة الخصائص اللغوية التي تميز النبذ التعريفية عن غيرها من النصوص الاعلانية وكذلك اجراء مقارنة بين النبذ التعريفية العربية والانكليزية. لقد تناول البحث النبذ التعريفية من وجهة نظر اربعة علوم لغوية: علم الصوت، علم النحو، علم الدلالة واخيرا تحليل الخطاب. واخيرا توصل البحث الى الاستنتاجات التالية: تعد النبذ التعريفية نصوص اعلانية لانها تلجأ الى استخدام الوسائل الاقناعية، تنفرد النبذ التعريفية ببعض الخصائص اللغوية التي تميزها عن النصوص الاعلانية الاخرى كاستخدامها بشكل رئيس لصيغ التفضيل واستخدامها للجمل الطويلة والمعقدة بدلا من الجمل البسيطة القصيرة واخيرا تشترك النبذ التعريفية العربية والانكليزية في استخدامها لنفس الاساليب اللغوية للاعلان.

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